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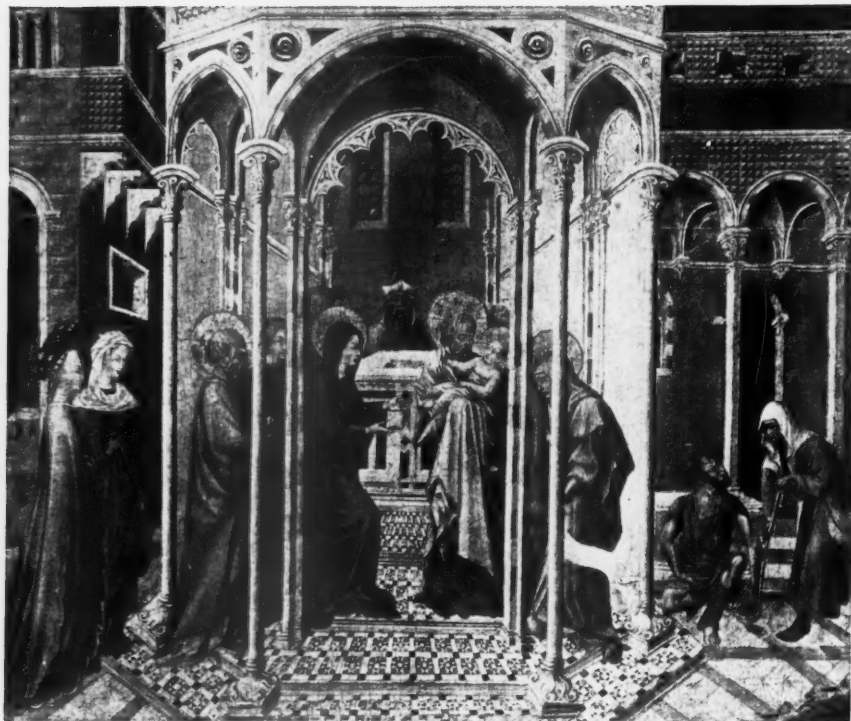


FIG. 1 GIOVANNI DI PAOLO: PRESENTATION IN THE TEMPLE
Collection of Mr. and Mrs. George Blumenthal, New York



FIG. 2 GIOVANNI DI PAOLO: EXPULSION FROM EDEN
Collection of Mr. Philip Lehman, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX NUMBER II · FEBRUARY MCMXXI

SOME SIENESE PAINTINGS IN AMERICAN COLLECTIONS

PART FOUR



THE Presentation in the Temple by Giovanni di Paolo in the Blumenthal Collection (Fig. 1), a characteristic and well-preserved panel, comes as a happy addition to the very representative group of pictures by Giovanni's hand already existing in America. It is a work still belonging to the earlier half of Giovanni's career and, like most of the master's paintings executed during the period, clearly shows the influence of Sassetta, although in no wise at the expense of its author's own remarkable personality. The composition itself goes back to that of Ambrogio Lorenzetti's altar-piece of the Presentation, painted in 1342 for the Hospital of Monna Agnese and now in the Uffizi Gallery at Florence¹—a picture as often copied by later Sienese artists as was Pietro's well-known painting of the Nativity of the Virgin now in the Opera del Duomo at Siena. The picture is, in fact, but one of three versions of the same subject by Giovanni known to us, of which it is the earliest as well as the most attractive.² The architectural back-ground is here of particular interest, while the group of the two beggars in front of the open loggia is a piece of *genre* to which Giovanni has done full justice.

¹ This picture has recently been removed to the Uffizi, after having remained for many years in the Florentine Academy.

² The two other pictures here referred to are large altar-pieces—one, formerly in the Hospital of the Scala, is now (No. 211) in the Academy at Siena; its companion is in the church of the Conservatorio di S. Pietro at Colle in Val d'Elsa. Both are much closer reflections of their model than is the case with the panel at New York, which is a comparatively free paraphrase. The painting at Siena adheres most faithfully to Ambrogio's original and is somewhat earlier in date than the picture at Colle. Both altar-pieces are, however, works of Giovanni's later manner.

Calling for attention, again, especially as a study of contemporary fashions, are the two charming female figures at the extreme left of the composition.

The Expulsion from Eden by Giovanni di Paolo in the Lehman Collection (Fig. 2) although published by us many years ago,³ when belonging to M. Camille Benoit of Paris, is known to so few students that we do not deem it necessary to apologize for reproducing it once again, now that it has become the property of an American collector. For fineness of execution and jewel-like beauty of colouring, the painting takes its place among the most exquisite of Giovanni's smaller works, while it reveals, to the full, the highly original and imaginative qualities of its author's peculiar genius. Like the delightful panel of "Paradise" from the Palmieri-Nuti Collection, now in the Metropolitan Museum, it belongs to the earlier years of the master's activity, during which Giovanni's paintings display a depth and brilliancy of colour at striking variance with the almost monochromatic character of so much of his later work.⁴

The Holy Bishop by Giovanni di Paolo in the collection of Mr. Henry Ickelheimer of New York (Fig. 3), though a fragmentary panel is a strikingly typical example of the later phase of Giovanni's development, during which the master's innate propensity for drastic characterization seems at times to have become almost an obsession, impelling him to the creation of marks and figures which to many who are brought into contact with his work for the first time, or who are incapable of appreciating its tonic qualities, may appear almost to border upon caricature. Together with its heightened emphasis on facial expression, this later phase of Giovanni's work shows a distinct striving on the part of the artist toward a general enlargement of his style. This is plainly evident in the broadly-designed and often truly imposing figures which fill the large altar-pieces to the production of which Giovanni seems to have given so much of his time during these later years of his activity (it is to some such altar-piece, beyond doubt, that Mr. Ickelheimer's fragment once belonged). Despite this transformation of the artist's manner, these late works show, for the greater part, no diminution of their author's instinctive decorative tendencies, as the panel here illustrated, with its opulence of ornamental detail, abundantly testifies.

³ See *Rassegna d'Arte*, Oct., 1904.

⁴ Paradoxical as it may sound, it is nevertheless in some of this later work that Giovanni most clearly shows his exceptional gifts as a colourist. The harmonies of tone which we find in certain of the paintings of his later manner are of a subtlety and refinement such as we find in the work of few other painters of his time.



FIG. 3 GIOVANNI DI PAOLO: A HOLY BISHOP
Collection of Mr. Henry Ischermer, New York

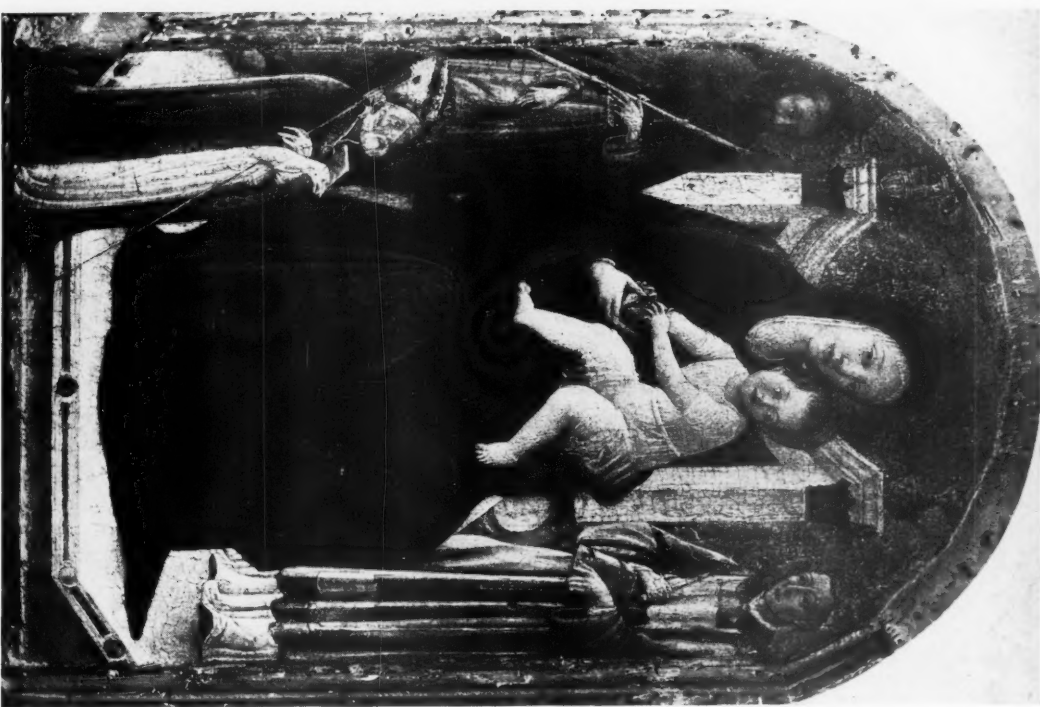
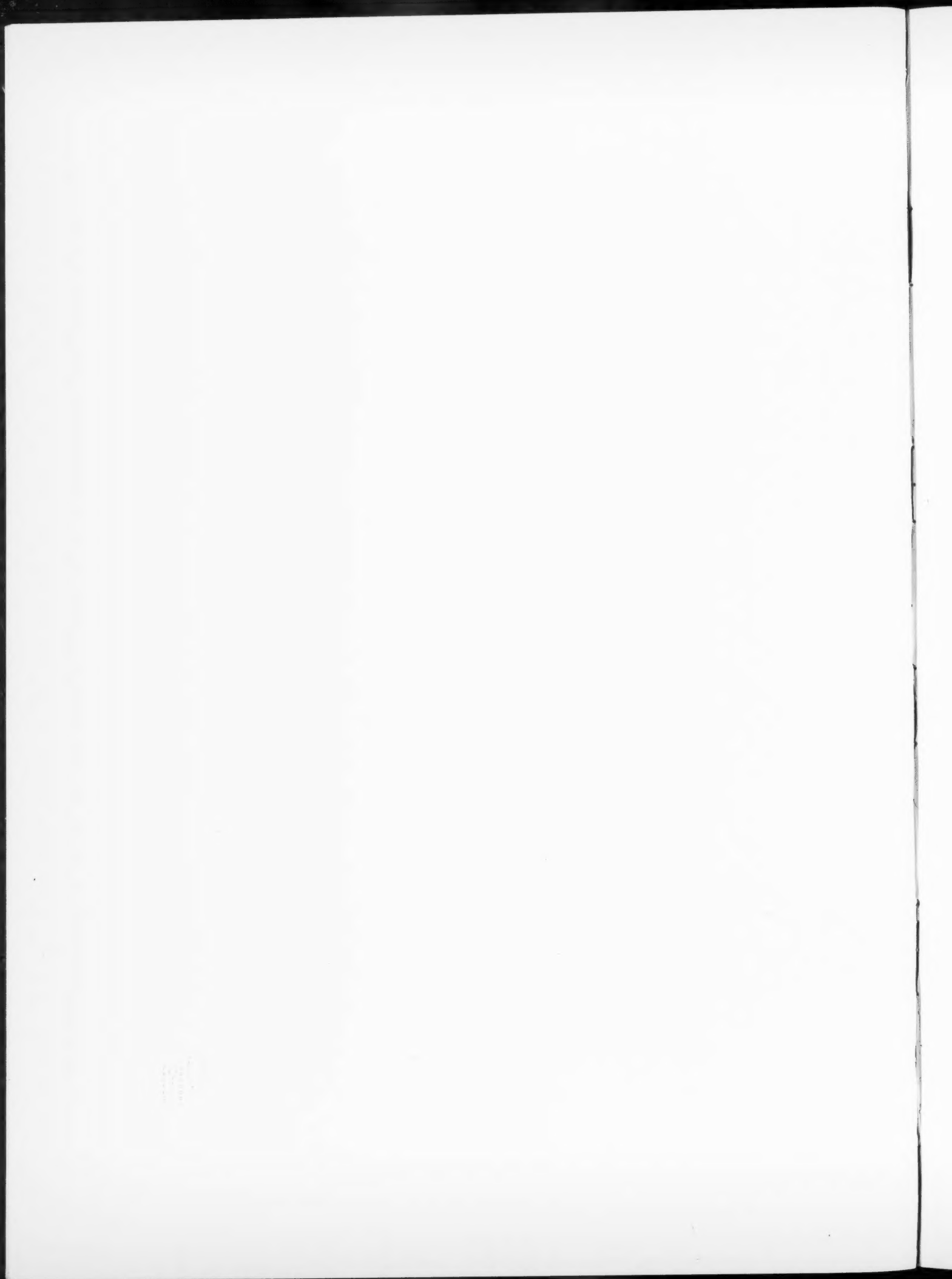


FIG. 4 MATTEO DI GIOVANNI: MADONNA, CHILD, AND SAINTS
Collection of Mr. D. F. Platt, Englewood, N. J.



The Madonna and Child, SS. William and Sigismund and a Bishop Saint by Matteo di Giovanni in the collection of Mr. D. F. Platt (Fig. 4), a somewhat damaged and restored painting, has long passed as a work of Guidoccio Cozzarelli. There is, perhaps, something in the faces of the Madonna and the Child which, in their present retouched condition, may distantly suggest that painter's work, but, apart from this superficial and in great measure fortuitous point of resemblance, there is nothing in the picture that can, in our opinion, justify its ascription to the weak and sentimental, though at times by no means unpleasing, imitator of Matteo di Giovanni. The painting reveals, in fact, an amount of character and a combination of other qualities hardly to be reconciled with Cozzarelli's flaccid and defective art. That Guidoccio could, for instance, have been capable, at any period of his career, of producing so well-balanced and perfectly-spaced a composition as that which we have here, it is difficult to believe. Nor do we discover, in his independent works, any such sureness of design or any such general technical ability as are displayed in this panel. Still again, while Cozzarelli shows himself, in almost all his known paintings, as an exclusive imitator of his chosen master's mature and full-blown style, the picture at Englewood reveals the closest affinities to certain works of Matteo's early and least-known manner.⁵ This is particularly apparent both in the types and in the formal treatment of the different figures. The heads of the three Saints—which are unaltered by retouching—clearly recall this earlier phase of Matteo's art and are certainly too strongly characterized and too purely Matteo-esque ever to have been due to the mildly imitative Guidoccio. Those of the Madonna and Child are, despite the softening effects of the restoration which they have undergone, still in reality much nearer to those of Matteo than they are to those of his follower. The face of the Child shows, for instance, a vivacity of expression common to many of Matteo's Bambini, but seldom, if ever, to be met with in those of Cozzarelli. The spirited action of the robust little figure, the modelling of its forms, the careful execution of the feet and hands throughout the

⁵ As compared with the relative abundance of his maturer paintings, Matteo's earlier work is very limited in quantity, and is all but unknown to students outside of Italy—nor have we here the necessary space in which to discuss its peculiar characteristics. Paintings belonging to this initial or early phase of the master's career are to be seen at Borgo S. Sepolcro at Pienza, and at Asciano (cf. *Rassegna d'Arte*, Dec., 1908). Siena itself possesses but one example of this period in the beautiful free copy of Simone Martini's celebrated Annunciation which, together with its accompanying panels, still adorns the church of S. Pietro in Ovile. Two very characteristic little Madonna pictures belonging to these same green years of the artist's activity are in the Museo Civico at Ravenna and in the collection of the late Mr. H. P. Horne at Florence.

picture, the effective treatment of the draperies, are likewise quite beyond anything we might reasonably expect from the brush of Matteo's conventional and lymphatic pupil. Of the admirable simplicity of the composition itself, with its clearly detached forms and highly successful indication of space, we have already spoken and need say no more. Without further discussion, in fact, we feel that we may safely set aside the attribution to Cozzarelli and admit this very interesting little panel to a definite place among the genuine works of Matteo's younger years. Damaged as the picture is, it has actually lost but little of its true character and still preserves much of its original strength of colour.⁶

The Virgin Martyr by Matteo di Giovanni in the Lehman Collection (Fig. 5) despite its appearance of relative completeness, has clearly been cut, by some modern vandal, from a large church altar-piece. That it is by Matteo there can be no shadow of doubt. Not only is it in every respect fully indicative of its true author, but it furthermore shows him in a peculiarly characteristic and easily recognizable phase of his frequently modulating style. Its broad and firm design, the Saint's strongly pronounced and comely type, and the method of the technical handling, all point to a work of Matteo's riper years, executed, in all likelihood, at a date not far removed from 1480—during the most evenly-developed period, that is, of the master's career. The fragment's obvious merits cannot but lead us keenly to deplore the loss—or rather the wanton destruction—of what must have been one of the most important, if not one of the finest, of Matteo's larger paintings. That the picture, in its entirety, contained a composition somewhat similar to that of the famous "Santa Barbara" altar-piece in S. Domenico at Siena—albeit with the Virgin and the Child, rather than a single figure, in the central post of honour—is fairly patent. Who the particular Saint here represented may be, it is, in the absence of any distinguishing symbol, no longer possible to say.

Its warm colour and gentle sentiment lend a special charm to the unpretentious but very pleasing little Madonna, Child, and Saints by Matteo di Giovanni in the Blumenthal Collection (Fig. 6), which seems to have been painted by the artist in a particularly tender and unaffected mood. In the arrangement of its composition the panel clearly shows the influence of Sano di Pietro. The introduction of no less than six figures into the limited back-ground space

⁶ The painting was known to us years ago in Florence, at which time, although badly damaged, it was entirely free from restoration.



FIG. 5 MATTEO DI GIOVANNI: THE VIRGIN MARTYR
Collection of Mr. Philip Lehman, New York



FIG. 6 MATTEO DI GIOVANNI: VIRGIN, CHILD AND SAINTS
Collection of Mr. and Mrs. George Blumenthal, New York

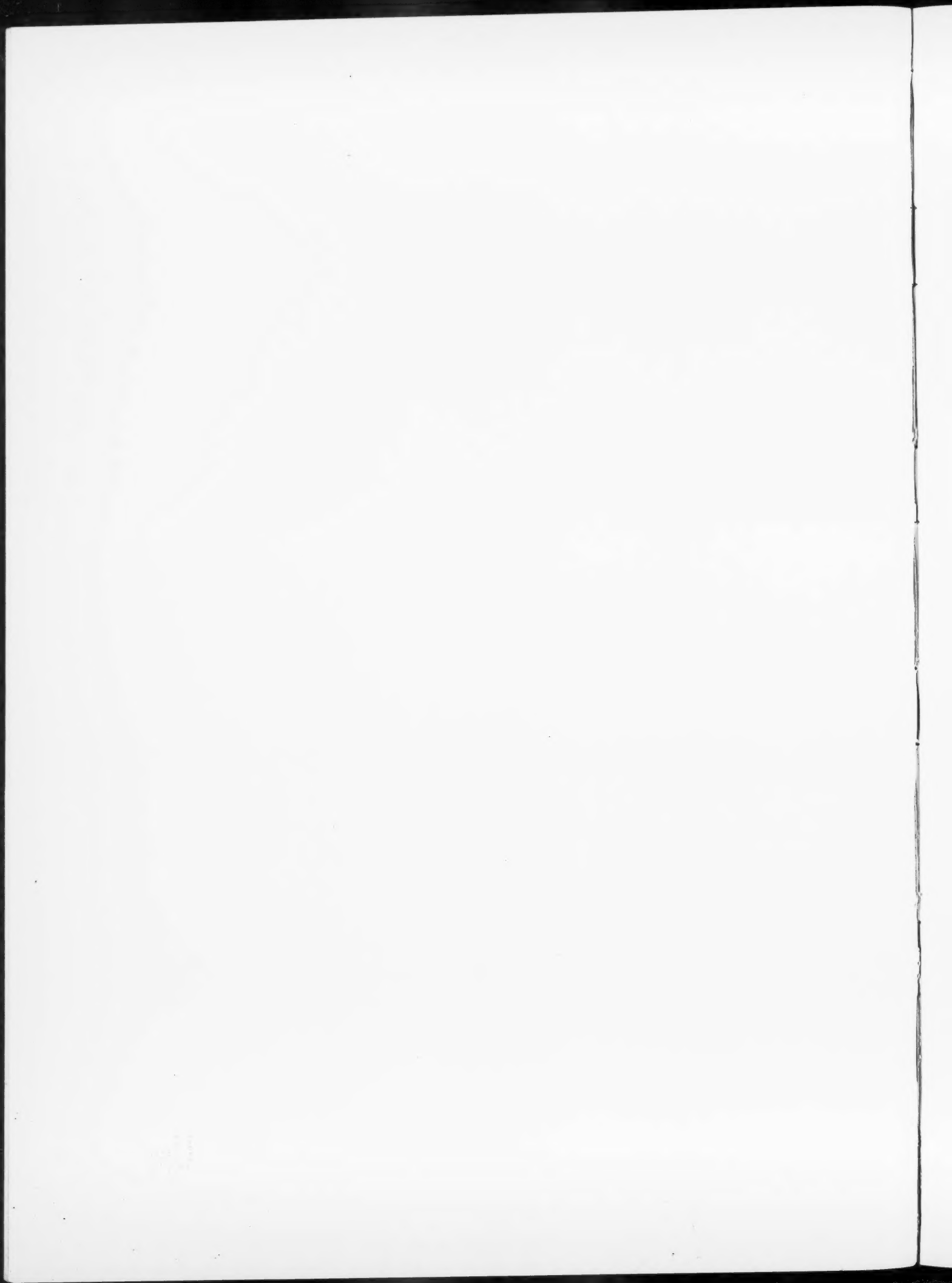




FIG. 7 MATTEO DI GIOVANNI: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York



FIG. 8 NEROCIO DI BARTOLOMEO: MADONNA, CHILD AND ANGELS
Collection of Mr. Philip Lehman, New York

100

is quite unusual for Matteo, but is frequently to be met with, on the same reduced scale of proportion, in Sano's paintings. Despite their strong family likeness, Matteo has lent a sufficient variety of feature to the various saints to avoid any semblance of monotony. Particularly winning in type and in expression is the little auburn-haired Christ, than which the master has seldom, if ever, given us a more purely innocent and endearing representation of childhood.

A comparison of the *Madonna and Child*, by Matteo di Giovanni in the Lehman Collection (Fig. 7) with that just mentioned will go far toward showing the changeful character of Matteo's style. The contrast between the two pictures is a marked one indeed, and is especially noticeable in the strongly varying conceptions of the Virgin and the Child. The *Madonna* in Mr. Lehman's picture is no longer the full-bodied, rather plain, but gently affectionate and attentive Mother—thoughtful only of the precious burden in her arms—which we meet with in the Blumenthal panel. We find here, in her stead, a tall and slender, as yet quite youthful, Virgin, whose delicate and highly-individualized features wear a look of dreamy, almost languorous, melancholy and abstraction, as if their owner's thoughts, already prescient of coming sorrows, were but partly mindful of the present. The Christ-Child, also, is no longer the sweetly innocent and smiling babe whose acquaintance we have just made, but a far more energetic and precocious infant, whose little face betrays a capacity for knowledge far in advance of his tender age. Nor are the differences which separate the two pictures confined to their types alone. The warm tones of the Blumenthal picture are here replaced by a low and almost coldly quiet colour-scheme; its soft, full modelling and facile draughtsmanship, by a much more careful moulding of the forms and a far greater precision of drawing. In its execution, again, Mr. Lehman's panel is finished with an accuracy bordering almost upon hardness. Nevertheless, despite its apparent dryness of handling, the picture is one of great decorative distinction, both on account of its refined design and of the perfect harmony of its tranquil colouring with the subdued gold of the frame and background. The hauntingly beautiful type of the Virgin renders the work, moreover, one of the most lastingly attractive of all Matteo's *Madonna*-panels. The painting is probably posterior in date, by several years at least, to that in the Blumenthal Collection.

The charming *Madonna, Child, and Angels* by Neroccio di Bartolommeo in the Lehman Collection (Fig. 8) is certainly one of

the most typically representative of Neroccio's works to be seen today outside of Italy. It would, indeed, be difficult to point to any painting by the master—apart from certain of his Madonnas at Siena—which more satisfactorily illustrates the peculiarities of his singularly personal and distinguished style.⁷ The types of the Mother and the Child are those which recur, with subtle variations, in almost all of the artist's pictures, save that the Virgin is here portrayed as unusually young in years. The two boy Angels are somewhat of a novelty for Neroccio, the back-grounds of whose pictures are almost always occupied by Saints. Their introduction here, as well as their peculiarly animated, almost roguish, types, would seem to betray the influence of the artist's popular contemporary, Matteo. Technically, the painting shows Neroccio in his most careful and sure-handed phase. The quality of the drawing and execution is remarkable for its decision and its even finish, the masterly outline and solid modelling of the Christ-Child's little figure calling, more especially, for our unstinted admiration. The finely balanced composition—so aptly fitted to the shape of the panel—is set off to full advantage by the exquisitely designed and decorated frame, which is, in itself, a veritable little master-piece of harmony and proportion. Unlike any of the other smaller pictures of Neroccio, the panel bears, upon the face of the parapet in front of the Virgin, the following inscription: OPVS. NEROCII. DE. SENIS. MCCCCLXXIII. Although this legend, so far as the character of its lettering is concerned, has every appearance of genuineness, we find it difficult, if not impossible, to look upon it as authentic. Its acceptance would, of necessity, fix the picture which it adorns as the earliest signed work of Neroccio's hand, painted at the age of twenty-six and anterior by no less than three years to the well-known signed triptych of 1476 in the Academy at Siena. That Neroccio was already a practising artist as early as 1467 is known to us from records, and there is consequently nothing to be urged against the date on Mr. Lehman's panel from this point of view. The obstacles which stand between us and its acceptance are of another and purely stylistic kind. In our eyes the character of the picture in no way coincides with any such primitive dating as that contained in the inscription. Our knowledge of Neroccio's work and our consequent deductions

⁷ We speak here only of the master's Madonna pictures. America is fortunate in possessing two other highly characteristic paintings by his hand—the exquisite Annunciation of the Jarves Collection, and the remarkably attractive portrait of a young woman in the Widener Collection (see reproduction in *Rassegna d'Arte*, Aug., 1913).



FIG. 9 NEROCIO DI BARTOLOMEO: MADONNA AND CHILD, ST. MARY
MAGDALEN AND ST. SEBASTIAN
Collection of Mr. Philip Lehman, New York



FIG. 10 ANDREA DI NICCOLO: SS. JOHN THE BAPTIST AND
AUGUSTINE, SEBASTIAN AND BLAISE
Collection of Mr. D. F. Pidl, Englewood, N. J.



as to the gradual evolution of his manner, render it, in fact, incredible that this painting should have been executed before the above-mentioned altar-piece of 1476, or before such a panel as that of the Madonna and Child with SS. Jerome and Bernardino (No. 281) in the same Gallery, which latter picture (probably the most perfectly beautiful, by the way, of all its author's surviving creations) must likewise be classed as belonging to the same early "Vecchiettesque" phase of Neroccio's career. Both technically and stylistically the New York panel points, in our opinion, quite unmistakably to its having been painted at a date later by no slight term of years to that which it at present bears—and certainly to a period considerably posterior to that of the two pictures at Siena. We should place it, in fact, far nearer the middle than the beginning of the master's development—at a period when the exquisite delicacy and freshness of his earlier manner had passed into a more conscious and settled, though in its way not less perfect, style. The question here raised is an interesting one for all real students of Neroccio's art, and admits of but two solutions. Either the inscription is, as we are obliged to believe it to be, a singularly deceptive modern forgery⁸—or, on the other hand, the ideas hitherto held by us concerning Neroccio's artistic evolution are wholly erroneous and must give way to an entirely new and different reconstruction of his *oeuvre*. We leave it to those who are sufficiently inquisitive, to arrive at their own conclusions in this regard. If, however, the legend in question lends itself to legitimate doubts, there can be no possible room for uncertainty as to the picture itself, the genuineness of which is too overwhelmingly evident to admit of any question. Although somewhat lowered in its colour by a former varnishing, the painting is still in an almost perfect state of preservation and is free from so much as the slightest sign of restoration.

Despite the splendid design of the central figure of the Madonna, with its nobly spreading silhouette, and notwithstanding its extraordinary attractiveness of colour and of tone, the Madonna and Child, with SS. Mary Magdalen and Sebastian by Neroccio di Bartolommeo in the Lehman Collection (Fig. 9) falls short, in many respects, of the usual high standard of Neroccio's work. This is particularly noticeable in the two Saints. There is a heaviness and vulgarity in the features and a structural inconsequence, not to say say faultiness, in the figure of the Magdalen, a fleshy coarseness and

⁸ It has even withstood a recent chemical test applied by a not incompetent restorer.

a lack of spirituality in the face and expression of the Child, an awkwardness of drawing and of modelling in the Saint Sebastian, which are in such distinct contrast with the usual grace and accomplishment of Neroccio's style as to awaken, and even to encourage, the suspicion that we have here a work designed by the master, but, in part at least, carried out, and marred in the process, by the less sensitive hand of an assistant. Plausible as such an explanation may appear to those who, like ourselves, cannot remain insensible to the picture's evident shortcomings, it must, nevertheless, be set aside as hardly a probable one. There is, in fact, nothing in the actual technique of the painting that justifies us in definitely denying it to Neroccio, nor does the handling reveal any visible signs of the co-operation of a second painter. That the execution, as well as the design, is really due to the master, there seems little real reason to doubt, and we cannot do other than attribute the weaknesses which we have pointed out to a temporary falling away, on the part of the artist, from his customary refinement of feeling and expression. Happily, the defects in question, however undeniable in themselves, are much more obviously apparent in a photographic reproduction than in the original, where they are at least palliated, if not fully counter-balanced, by the extraordinary decorative impression conveyed by the panel as a whole—an impression heightened in no small measure by the wonderful preservation of the dry, transparent colouring, and the fine quality of the gold. Although it would be difficult to fix its date with exactitude, the picture undoubtedly belongs to the earlier period of Neroccio's career. Later, again, than the two paintings in the Sienese Gallery referred to above, it is certainly anterior, by several years at least, to Mr. Lehman's other panel.

The two tall panels of SS. John the Baptist and Augustine, Sebastian and Blaise in the Platt Collection (Fig. 10)—barbarously sawn, in times gone by, from a large altar-piece—are unmistakable works of Andrea di Niccolo. As typical examples of their author's style, they afford the student a very fair idea of the merits and the weaknesses of a painter who is all but unknown, even to many would-be connoisseurs of Sienese art. Although he must be ranked among the minor masters of his time,⁹ Andrea is not lacking either in charac-

⁹ Born, in all probability, somewhere about 1440, Andrea's activity as a painter extends well into the first quarter of the following century. Mainly influenced by Matteo di Giovanni in the formation of his more or less independent style, the reflection of Francesco di Giorgio is distinctly visible in certain of his by no means numerous works. He appears to have remained, to the end of his career, faithful to the traditions of his early education, and to have conscientiously resisted the foreign influences which so rapidly transformed the character of Siena's art during the two opening decades of the Cinquecento.

ter or in interest as an artist. Apart from his frequently effective colour and design, his works reveal, in their quaintly serious Madonnas and Saints, an appealing naïveté of sentiment and expression which goes far toward reconciling us to their possible defects. The two panels at Englewood (to our knowledge the only paintings by Andrea in America) show their author almost at his best and display—thanks in great part to their strikingly brilliant colour and their excellent preservation—decorative qualities of no mean order. Technically and in other respects, they come very close to Andrea's signed altar-piece of 1500 in the Academy at Siena (No. 298) and certainly date from about the same period. That the picture of which they once formed part was very similar in composition to that work is likewise clearly evident.

F. Mason Perkins

THE FORGE

Painted by Francisco de Goya

How strong the mighty Spaniard's magic brush
Has struck the deeper chords of color here
Making for us, without a doubt or fear,
Another masterpiece, where all the rush
Of life gathered in one crescendo crush
Of molten melody seems to uprear
Itself, forging in living fire a spear
To bring the blood of every idler's blush!

The glow of Goya in a bit of flame
Lightens the darkness of the shadowed place,
And touches with strange manliness the mask
That Labor wears forevermore,—the same
Determination stamped on every face
Intent upon its own appointed task.

THE PICTURES OF ROGIER VAN DER WEYDEN IN AMERICA

NONE of the portraits which we consider creations of Rogier van der Weyden has strictly been authenticated by signature or by any other documentary evidence. Although according to an entry in the inventory of the art treasures of Margaret of Austria, there existed at that time a portrait of Charles the Bold by the hand of the Brussels municipal painter, this picture, however, cannot be identified to a certainty with the portrait of the prince in the museum in Berlin. It became the task of experts to prove gradually, as in this case, the authorship of a series of works of Rogier. I made the first attempt at this about 1898 (see the book on the Berlin Renaissance Exhibition, 1899, page 7), and since, the number has greatly increased. At present I know of thirteen portraits, of which three have come to America in the last few years, besides those of the donators in the altarpieces.

Mr. Dreicer, of New York, possesses the portrait of a man entered in my list (Von Eyck bis Bruegel) as in the possession of an English collector. Mr. Martin A. Ryerson of Chicago has the portrait of Jan de Gros which was formerly in Bruges with Dr. de Meyer and afterwards in the famous R. Kann Collection (Fig. 2). A short time ago Mr. M. Friedsam of New York became the owner of the portrait of Lionello d'Este (Fig. 1). When I saw this picture in 1909, in the house of Sir Audley Neeld in England, and ascribed it to the Brussels municipal painter, I had no idea whom the picture represented. However, since the coat of arms on the back of the panel has revealed the personality of the sitter (see the excellent treatise on this subject by A. v. de Put in the Burlington Magazine, 1911, page 235) my attribution can be supported or rather verified by the documents. For we know that Rogier worked at the court of Ferrara and especially for Lionello d'Este. We are able to compare the work of the Netherlander with the portraits of the same prince by Italian artists. Pisanello, the famous medallist, has not only made several medals with effigies of Lionello but also painted his patron (Bergamo, Morelli Collection). A portrait of Lionello by the little known but excellent painter Giov. Oriolo has been preserved (London, National Gallery).

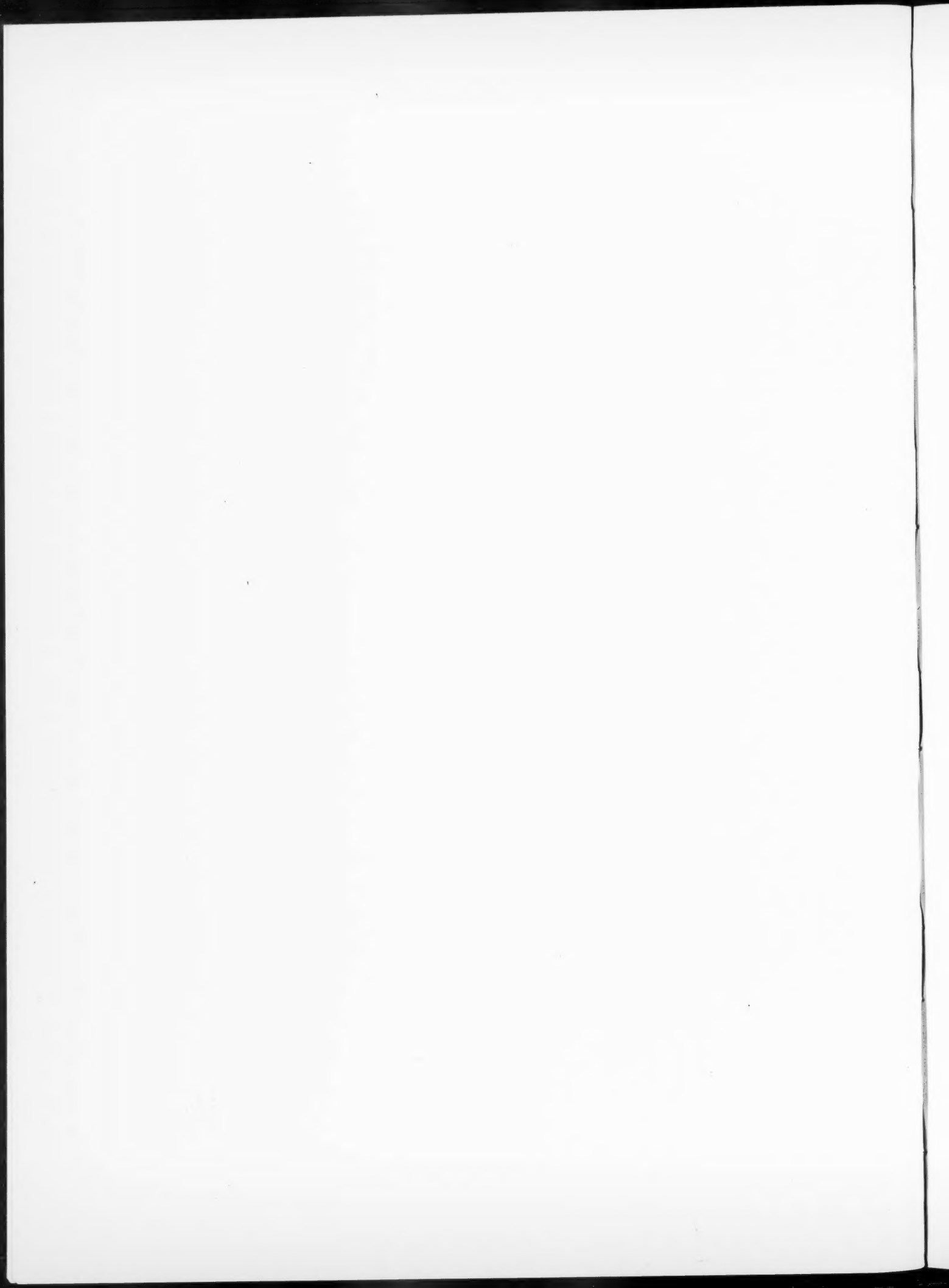
It is very instructive to observe how originally Rogier has conceived the head and a strong light is thrown on the relation of Italian to Northern composition. If we depended only on the likeness in the



FIG. 1 ROGIER VAN DER WEYDEN: LIONELLO D'ESTE
Collection of Mr. Michael Friedsam, New York



FIG. 2 ROGIER VAN DER WEYDEN: PORTRAIT OF JAN DE GROS
Collection of Mr. Martin A. Ryerson, Chicago



portraits we would hardly recognize the margrave of Este. Happily, however, the crests are his and leave us no doubt—in the escutcheon, the eagle and the French lilies. This is the Este coat of arms after its being augmented by Charles VII of France in 1431. The specific sign of Lionello, however, is the lynx with a bandage on its eyes seated on the helmet. The allegory of this sharp-sighted animal with bandaged eyes is explained by the inscription on the medal: "ne vide quae vides" (do not see what you see) and the same device is probably expressed by the indistinct French inscription on our panel (vie ?

?). The combined initials M. E. stand for: Marchio Estensis. Unsolved remains the word "francisque" under the coat of arms, and also the partly destroyed inscription: "non plus courcelles," in the upper left corner. Van de Put has hinted at an illegitimate son of Lionello by the name of "Francesco," who stayed a long time in the Netherlands and who might have been the owner of the picture.

One would think that the date of the picture was fixed. As a reliable tradition says that Rogier stayed in Italy in 1450, and as Lionello died in October of the same year, the dating seems restricted to a narrow space of time. It is possible, however, that the Flemish master had been in Ferrara before 1450, and that he painted the portrait in his own country even after the death of Lionello from a drawing made in Italy in 1450 or before.

Quite exceptional is the light ivory-colored background from which the clear cut head stands out so effectually framed by the dark hair. Characteristic of Rogier are the bony hands with the long, pointed fingers and the serious almost ascetic expression of the face.

Of no less value than this portrait of Lionello is the one of the Jan de Gros in the Ryerson Collection (Fig. 2). The name of the man has also been revealed by the coat of arms on the back of the panel. The family de Gros seems to have lived in Bruges; at least we find in the church of St. James of that city a chapel founded by Thierry de Gros in the sixteenth century. A certain Jean de Gros probably the man represented was "trésorier" of the order of the Golden Fleece ranking fourth among the officials. This portrait panel which originally must have formed a diptych, together with a Madonna picture, seems to belong to the late works of Rogier and is probably of about 1460.

Of the important religious compositions, which America possesses by the hand of Rogier (besides the one in Mr. Dreicer's collection published in this magazine in April 1917), I prefer the altarpiece with the Crucifixion, of the Johnson Gallery in Philadelphia (Figs. 3 and 4)

to the Annunciation in the Metropolitan Museum of New York. The subject and its severe treatment in the manner of a sculptor are entirely of Rogier's genius. About ten years ago these two panels appeared suddenly in a private French collection and were sold to Mr. Johnson (No. 334, 335 in the catalogue of the Johnson Collection). They formed the outer wings of an altarpiece and are painted very light in tone, almost grey in grey, except for the red curtains from which the figures stand strongly projected. The arrangement of the three figures on the broad plain expresses loneliness and isolation from worldly matters so that the Christian conception of the Sacrifice by death stands out clear, pure and emotional.

The Annunciation (Fig. 5), bought by Mr. Pierpont Morgan, from the R. Kann Collection and given to the Museum of New York, belonged formerly to Lord Ashburnham. James Weale has explained the coat of arms (two keys) in the window pane and in the pattern of the carpet (see *Burlington Magazine* VII, 1905, page 141). He designates the donator as a member of the family de Clugny, either Thierry de Clugny, who became Bishop of Tournay in 1474, and has been mentioned as the Third Counselor of the Order of the Golden Fleece, or his brother Willem known as the Third Treasurer of the same order. I consider the Annunciation a work of the later years of Rogier the style of the master here approaching that of his great follower, Hans Memling; especially the face of Mary reminds us of Memling.

It is difficult to decide the authorship of the half figure Madonna in the Johnson Collection (Fig. 6). This picture belonged formerly to Rev. Heath, Vicar of Enfield, who like many English ecclesiastics of former years had shown an early understanding of primitive painting. I cannot with a clear conscience maintain the attribution "Rogier," as it is proposed by the Johnson Catalogue (No. 336) quoting my opinion. The connection with Rogier's art is certainly evident and above any doubt, but for a work of this master the drawing seems too full of movement and too rich in detail especially in the body of the child. This picture expresses something of the psychologically refined feeling of the next generation. I dare venture at the supposition that we have before us an early work of Hugo van der Goes. Some features, especially the precocious and melancholic looking child's head, as well as the masterly drawn hands remind us of his art. Certainly this picture is well worthy of the great Master of Ghent.

W. J. Friedländer



FIG. 3 ROGIER VAN DER WEYDEN: THE VIRGIN
AND ST. JOHN

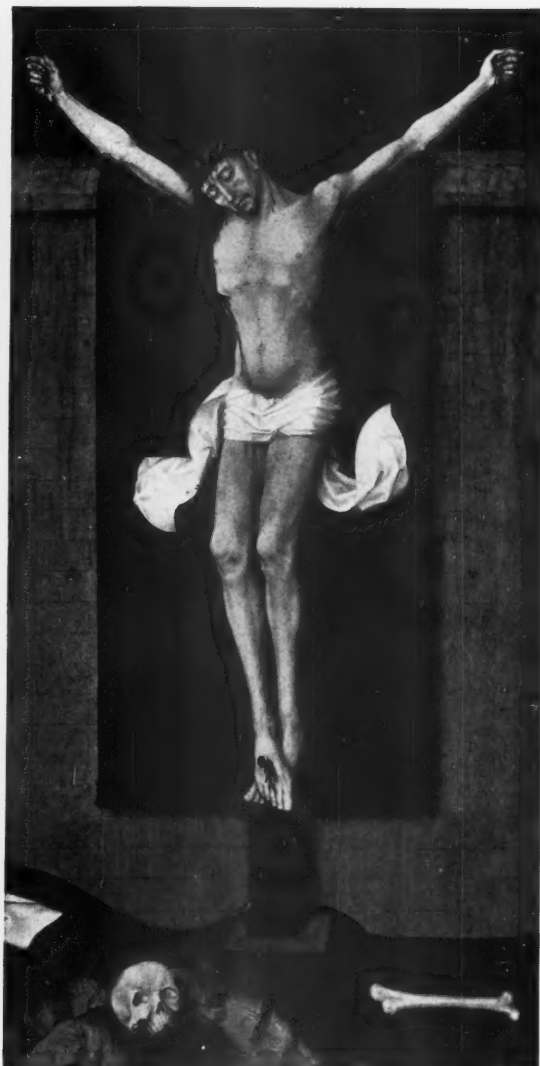


FIG. 4 ROGIER VAN DER WEYDEN: CHRIST
ON THE CROSS

The John G. Johnson Collection, Philadelphia

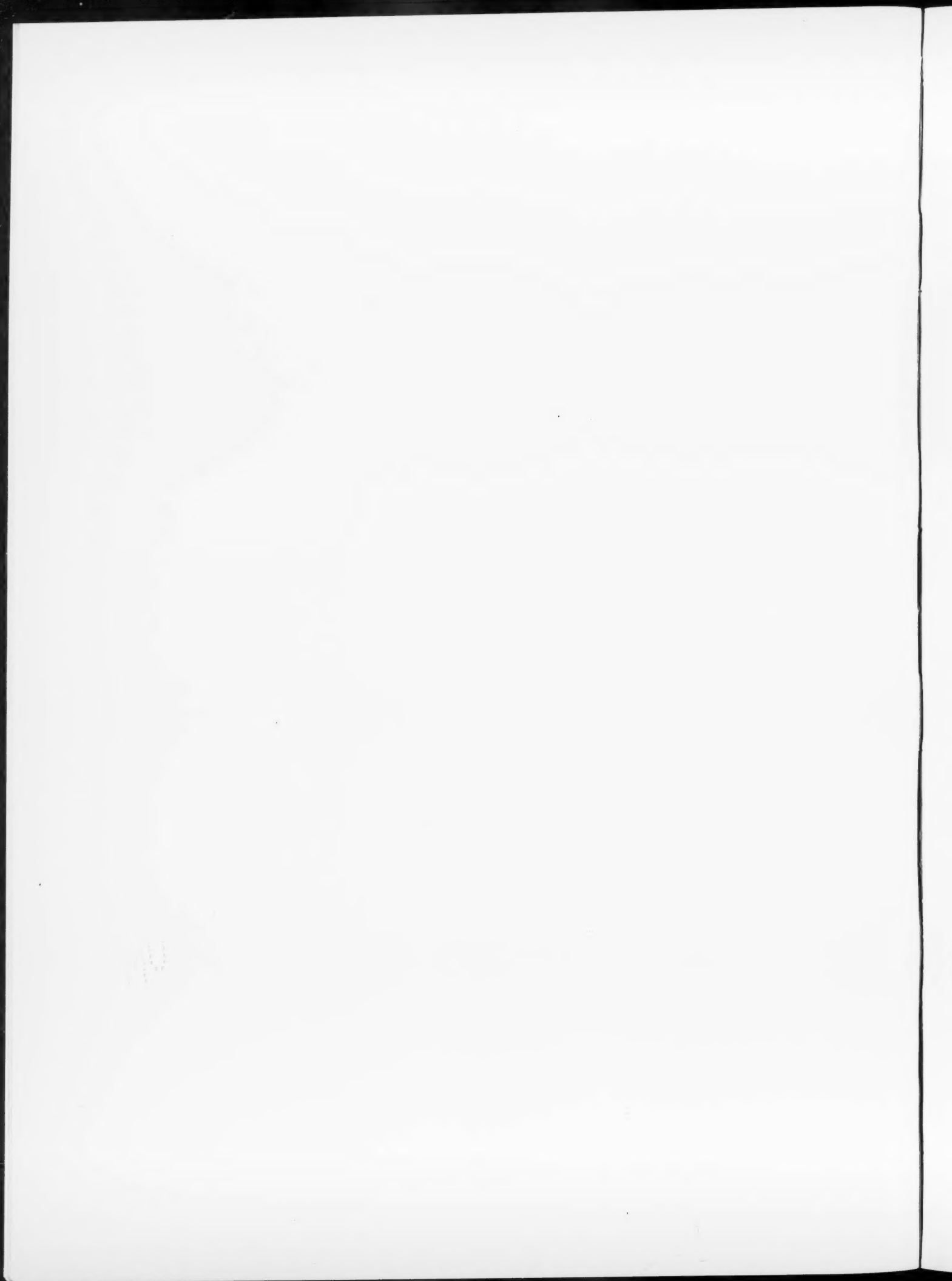




FIG. 5 ROGIER VAN DER WEYDEN: THE ANNUNCIATION
Metropolitan Museum of Art, New York
Gift of Mr. J. P. Morgan



FIG. 6 HUGO VAN DE GOES(?): THE VIRGIN AND CHILD
The John G. Johnson Collection, Philadelphia

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THE ANNUNCIATION OF THE GARDNER COLLECTION

THE panel representing the Annunciation (Page 72), previously in the church of S. Maria degli Angeli near Assisi, but now in the Gardner Collection, Boston, bears the name Fiorenzo di Lorenzo.

Venturi (*Storia dell'Arte*, VII, p. 250) has already refused to admit this attribution to the Perugian painter, considering it a late outcome of the forms of Piero dei Franceschi executed in Lazio and for more precision in Viterbo; he doubtfully ascribes it to Lorenzo da Viterbo and to that period in his career posterior to the fresco of the Mazzatosta Chapel in S. Maria della Verita.

We can observe in this painting the types created by Melozzo da Forli, the forms more pronounced than those of Lorenzo and the perspective whose source may be traced to the works of Piero dei Franceschi.

I agree with Venturi, that this Annunciation is not Umbrian but rather a product of the art of Rome under the influence of Piero and Melozzo and think we might perhaps ascribe it to the Roman painter Antonio de Calvis.

Of this master we have but one painting, the Madonna enthroned between the two St. John's in the Museum of Lisieux, signed *Antonio de Calvis* which I published in the *Bollettino d'Arte*, 1903 (fasc. III). In making a comparison with this authentic work, I attributed to this artist the *Navicella* (Peter walking on the water towards Christ) of the Museum of Lyons, the altar-piece of S. S. Giovanni e Paolo in Rome and without certainty the much repainted fresco with the Madonna, two angels and the donor in the tabernacle of S. Giovanni in Laterano. As a consequence of this, the frescoes in the Oratorio di S. Giovanni at Tivoli have also been attributed to him (*L'Arte*, 1913, p. 111). I think we have yet to add another work to this list, namely the Annunciation of Boston. The architecture, as we have already said, is executed after Piero della Francesca; the two figures, the one in profile, the other three-quarters facing, do not offer an easy comparison with the heads of Lisieux which almost face the spectator; however we can observe the same arched eyebrows, the thick curved lips, the strong chin, the long curly hair of the angel, the rather fat hands, the bent little finger of the right hand of the Madonna, the well depicted relief of the draping with its hard, sharp cut folds, the little plasticity of the faces, the borders

of the robes trailing on the ground. The white veil which covers the head of Mary, will be found on the Madonna of the Oratorio of Tivoli, where also the angels are very similar to the one of the Annunciation. The Melozzo-like forms lose some of their strength in the Roman painting, the faces have less relief, and the expression is more inane, but the figures however conserve something of the monumentality of the Master of Forli, the clothes especially are modelled with much force and the architecture which serves as background, is designed with precision.

From its style one may say that this painting dates from about 1480, and at the present stage of our studies and of our knowledge of the Roman school of painting of the second half of the fifteenth century, whose chief was Antoniazio Aquili, it seems to me that it may rightly bear the name of Antonio de Calvis.

Umberto Cynoli

ST. FRANCIS BEFORE HIS CELL

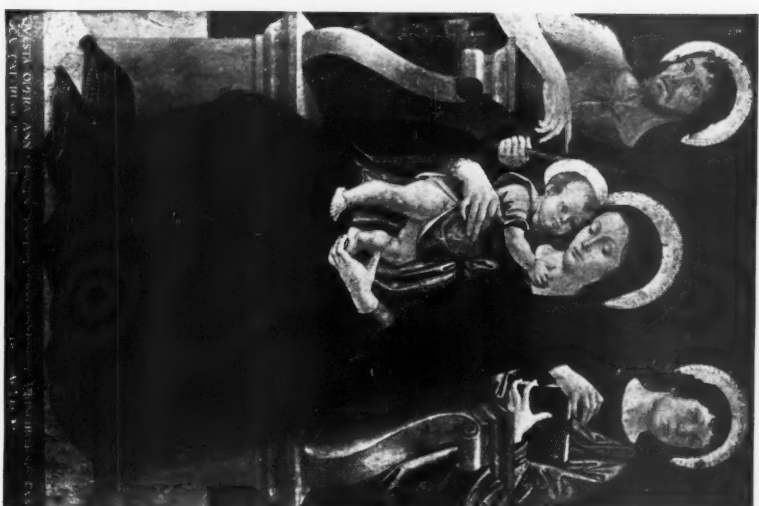
Painted by Giovanni Bellini

Barefooted, in a simple robe of brown,
St. Francis stands before his rock-hewn cell
Here in the dawn, and from his lips there swell
Praises of God that echo up and down
These hills and vales,—touched now with bright renown
Of sacred soil, because one God loved well
Among them chose alone with Him to dwell,
Beyond the walls of yonder little town.

In all the beauty of Bellini's art
There is no page more lovely than this one
Whereon he pictured with supreme success,
And all the wisdom of a thinking heart,
St. Francis standing where the rising sun
Lights up the world with living loveliness.



ANTONIO DE CALVIS: ANNUNCIATION
Collection of Mrs. John Lowell Gardner, Boston



ANTONIO DE CALVIS: VIRGIN AND SAINTS
Musée de Lisieux

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OLD AMERICAN SEALS

SEALS have a long and interesting history going back to the earliest days of civilization. The heyday of the personal seal in England and America was, however, in the eighteenth and early nineteenth centuries, when everyone with any pretensions to prosperity carried one or more seals on his fob chain of gold, silver or inferior metal, set with crystal or various varieties of chalcedony and other hard stones. On these stones was carved the coats-of-arms of those who were entitled to bear arms. Others were content with their initials, plainly engraved or interwoven with the prevailing ornament, especially the festoons and scrolls of Louis XVI decoration, while other wearers of seals favoured the head of a Minerva or other figures from Classical mythology, in imitation of ancient Roman intaglio rings. Ardent freemasons carried seals of the Masonic symbols.

Students of eighteenth century portraiture are of course familiar with the fob chains and seals displayed on the men's figures.

Many are the by-paths of antiquarian interest which may be trodden by the seeker after knowledge in the old manuscripts in the Public Record Office in London. The American loyalist documents there abound in antiquarian lore, not the least interesting of which are the personal seals attached to many letters, broken and defaced as are many of them.

I have selected for the illustration of this article eleven specimens of these seals. Among these are eight from the interesting series of fifteen seals on a document dated from Charleston in South Carolina, 13 August 1782, just before the evacuation of that city by the British troops, appointing Charles Ogilvie and Gideon Dupont, the younger, to proceed to New York and intercede for the fifteen signatories to this document to the British Commander-in-chief that their interests may not be unduly sacrificed by the evacuation.¹ This document bears not only the seals but also the autograph signatures of the following loyalists in South Carolina: R. W. Powell, a native of Charleston, a prominent merchant and colonel of the Charleston loyal militia, whose seal is too defaced for identification; John Champneys and Colonel John Phillips, William Greenwood and Colonel John Hamilton, whose seal is a figure of Hope (No. 1). Dr. Alexander Baron, a Scottish physician at Charleston, who enjoyed a great reputation in his profession and was a general favourite, carried a seal of arms which are partially obliterated with part of the motto, SPERAT INFESTIS

¹A.O. 13/133.

(No. 2). Colonel Robert Ballingall, a prosperous planter, whose simple seal of his initials is shown here (No. 3). A letter written by this loyalist from Dundee in Scotland on 19 January 1786 is interesting both for another of his seals and for the old post marks stamped upon it, showing that this letter left Dundee on the 21st and arrived in London on the 25th. This seal is unfortunately damaged beyond construction. The crest is a double-headed eagle and the seal was probably that of the family of Ballingall of Ardarroch, Dundee.

The seal of Colonel William Fortune, an active and popular militia officer in Camden district, is a seated squirrel on a branch and is not of heraldic origin (No. 4). The heraldic seal of James Gordon is No. 5. Major Gabriel Capers, a member of the first and second provincial Congress of South Carolina but afterwards a loyalist, had for his seal a shield of arms, too damaged for recognition, with an elaborate scrolled bordering (No. 6).

Thomas Inglis and Robert Johnston, both prominent in the commercial history of Charleston, sealed this document with the same seal, a man's bust (No. 7). Colonel Zachariah Gibbs and David Fanning also shared the same seal, a classical head (No. 8). The seal of Colonel Thomas Edghill, afterwards an exile in Jamaica in the West Indies, is an olive branch with the word PAIX, not designed but perhaps embodying the fervent desire of this mild loyalist at the moment of signing and sealing this document.

Sir William Pepperell's seal is composed of his crest and initials with the baronet's badge and is affixed to a letter dated 12 May 1784 (No. 9).²

The most elaborate heraldic seal illustrated is that of David Mathews, last Mayor of New York under the Crown, which is on a letter of 12 August 1784 from 34 Norfolk Street, Strand, announcing his departure for Nova Scotia (No. 10).³ This seal bears the arms apparently of Thompson impaling those of Parker, but in the absence of tinctures a definite identification is difficult.

Several other heraldic seals may be seen on these documents. For example, there is that of A. Hamilton of New York on a letter dated 5 February 1787 and addressed to his uncle, Colonel Archibald Hamilton, formerly of Flushing, Long Island, at that time a refugee in Scotland.⁴ Among others are the arms of Samuel Rogers of Massachusetts: a chevron between three stags. Crest, a stag. Motto, *Per Aspera Ad Astra*. A seal used by the Rev. William Walter, the

²A.O. 13/79; ³A.O. 13/100; ⁴A.O. 13/65.

exiled loyalist rector of Trinity Church, Boston, Massachusetts, on a letter written by him on 23 March 1789 from Shelburne in Nova Scotia, bears the arms probably of Onarler impaling those of Chennell.⁵

Two more heraldic seals deserve notice—the arms of Daniel Coxe, the eminent lawyer of Trenton in New Jersey: Quarterly [gules and vert on each quarter a bezant, with the motto, *Vigilantia Præstat*,⁶ and the seal of Captain Archibald Kennedy of the Royal Navy, a native of New York, who became 11th Earl of Cassilis on the death of a kinsman and whose arms are . . . a chevron . . . between three cross-crosslets fitchée . . . , with dolphin crest and the motto, *God Be Guide*.]⁷

A typical seal of the period was one composed of the owner's initials intertwined, such as that of the interesting American divine, the Rev. Jacob Duché, a Philadelphian by birth, a member of Clare Hall in the University of Cambridge and rector of the two churches of Christ Church and St. Peter's in his native city, who is remembered for his fervent and sublime prayer at the opening of the First Congress and afterwards for his opposition to Independence—an eloquent preacher who during his exile in England was chaplain to the Lambeth Asylum for Orphans. This seal is attached to a letter commending the loyalty of James Humphreys, printer, of Philadelphia, (No. 11).⁸ Another specimen is the more elaborate seal of Richard Russell Ash of Charleston in South Carolina, which is composed of his initials and ornamentation in Louis XVI style. This is on a letter to his brother-in-law, Dr. James Fraser, a refugee in England.⁹ Two more seals engraved with the owner's initials may now be mentioned—the elaborately intertwined initials on a seal attached to a letter dated 29 October 1783 from Elisha Hutchinson, of Boston, written from Dover in England. The initials are not, however, those of the writer but probably of another member of this conspicuous Massachusetts family.¹⁰ The same remark applies to a seal of the initials, *J. G. B.* on a letter of 22 May 1788 written by Captain John Kane, of Dutchess county, New York, a refugee in England.¹¹

Initials engraved in similar style were often surmounted by the owner's crest, such as the seal of Dr. Joseph Adams, a Massachusetts surgeon,¹² while another example is to be seen on a document of Captain Alexander Middleton of Virginia: a lion on a tower, the crest of the Earl of Middleton, Scotland.¹³ Although sufficient has perhaps been said here to show that these old heraldic seals are not without

⁵A.O. 13/97; ⁶A.O. 13/93; ⁷A.O. 13/65; ⁸A.O. 13/79; ⁹A.O. 13/128; ¹⁰A.O. 13/79; ¹¹A.O. 13/65; ¹²A.O. 13/85; ¹³A.O. 13/31.

interest, I am tempted to mention one more, the seal of Lieut.-Colonel Probert Howorth, whose military career in America began as a cadet in General Oglethorpe's regiment in Georgia, followed by his participation in Braddock's unfortunate campaign, and ending as Commander of Fort Johnston, Charleston, South Carolina in 1782, when he was banished to England. The seal is his crest and motto: *Credo Christi Cruce*.

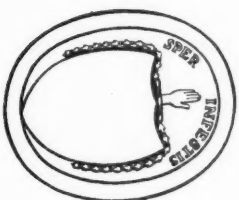
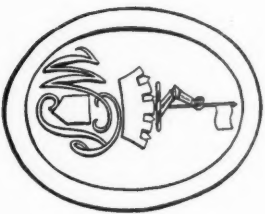
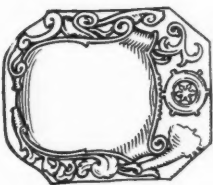
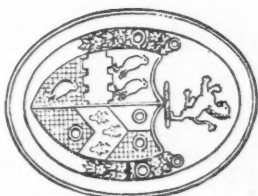
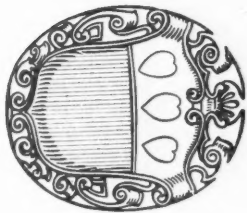
Masonic seals are represented by the specimen on a letter of that adventurous character, Loring John Friswell, of Boston.¹⁴

A curious seal formed of a crown, a skull and cross bones with a sceptre and motto, *Memento Mori*, is on a letter dated 14 December 1785 from the Rev. Bernard Michael Houseal, who was educated at the University of Strasbourg and became minister of the German congregation of Trinity Church, New York, and a Governor of King's College (now Columbia University), New York.¹⁵ Another interesting seal is one showing a threemasted vessel, on a letter from Dr. Henry Norris, a native of New Jersey, but resident in Pennsylvania before his banishment for loyalty.

It may with confidence be stated that all the seals on the historical documents were brought by the loyalist refugees from America to England. In their impoverished condition, when many of them were unable to provide the bare necessities of life, they were not in a position to purchase such luxuries as gold seals. Whether all the seals were engraved in America cannot be determined with exactitude. One fact, however, is clear, namely that there were in Boston, New York and Charleston, as well as other places, skilled craftsmen capable of engraving seals in the prosperous times before the outbreak of the Revolutionary War in 1775. Most of the seals here noticed were made between the years 1750 and 1775.

Two engravers of seals in New York were John Murray, a soldier in the 57th Regiment of Foot in the British Army, who advertised himself as an engraver of seals, silver plate, coats-of-arms, etc. (Rivington's *Royal Gazette*, 28 February 1776). The second was the better known goldsmith and jeweller, Charles Oliver Bruff, at the sign of the Teapot and Tankard, No. 196 Queen Street, at the corner of Golden Hill, New York, whose advertisement in the *New York Gazette and the Weekly Mercury* for June 22, 1778, is headed by a seal of his initials. That this craftsman was enjoying a thriving trade among the British officers and the prosperous loyalists in New York

¹⁴A.O. 13/54; ¹⁵A.O. 13/65.



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OLD AMERICAN SEALS

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in the midst of war is evident from his advertisement and from the fact that he offers to employ a lapidary.

John Henry, of New York, owner of theatres in New York City, Baltimore, Philadelphia and Annapolis, Maryland, left in his will in 1794 three gold-mounted seals, described as one of the twelve Caesars, one of a figure of Tragedy and the third of Hope. Two of these were bequeathed to the well-known New York printers and newspaper proprietors—Hugh Gaine and Rivington.

An interesting document connected with the Revolutionary war is the original commission of John Dumont as first Lieutenant of Loyal Militia, dated 15th November 1776, which is not only sealed with the seal of William Tryon, Governor of New York, but is also signed by him and by the well-known loyalist, Colonel Edmund Fanning.¹⁶

On some of the letters written by Dr. Benjamin Franklin from London between the years 1772 and 1774 to Thomas Cushing is a seal of the Franklin arms, unfortunately very much damaged.¹⁷

The drawings of the seals have been made by Mr. S. Watson Gibb.

E. Alfred Jones.

BOSTON CITY AND HARBOR, 1839, PAINTED
BY ROBERT W. SALMON

PAINTINGS are interesting for various reasons, to the artist for the skill in the handling of the paint and for the truth and beauty of the color and for the arrangement; to the layman for the stories they tell both of history and of nature. The little picture here reproduced has all the qualities which make a good picture. It is well painted, well arranged and fine in color and a true representation of the subject which it portrays. It is a vivid portrait of the City and Harbor of Boston painted in 1839 by Robert W. Salmon. In 1839 Boston proper contained less than 800 acres, since then over a thousand acres have been reclaimed from the harbor. At that time the dome of the State House was grey, it was gilded in 1874. These facts account for the nearness of the capitol building to the waterfront and for its somber appearance. To the left of this building

¹⁶ A. O. 13/109; ¹⁷ C. O. 5/118.

are seen the Old South Church and the Park Street Congregational Church and two or three others which are drawn so carefully that they will be easily recognized by those familiar with Boston. The waterfront shows a great mass of shipping. In the harbor are two large boats with sails set, beautifully drawn. In the front of the picture is a group of four men and a dog in a row boat, beautiful in color and arrangement. Altogether it is a very interesting and instructive painting of eighty-one years ago.

The last edition of Dunlop's History of the Arts of Design (1918), by Bayley and Goodspeed, says: "Salmon was an Englishman who came to Boston in 1829, and at that time painted 'The Wharves of Boston,' now belonging to the Boston Society and hanging in the Old State House." Tuckerman (1868) gives a more extensive account of this Boston marine painter in which he says: "The painter's name was once quite familiar to the Bostonians. He painted chiefly on panel, and his pictures have often suffered by cracking. He must have experimented in color, as a few of his works have become yellow in spots. He was one of the earliest marine painters of reputation in Massachusetts. Salmon painted with great care and his pictures are almost miniatures in their detail. He chiefly affected sea views, and was especially happy in introducing figures therein. His greatest defect was in the treatment of the water, which he usually represented as a succession of short choppy waves, an effect rarely seen on our coast, though not in itself untrue to nature. His colors are very harmoniously blended, and especially there is in many of them a pearly tone which has a charming effect."

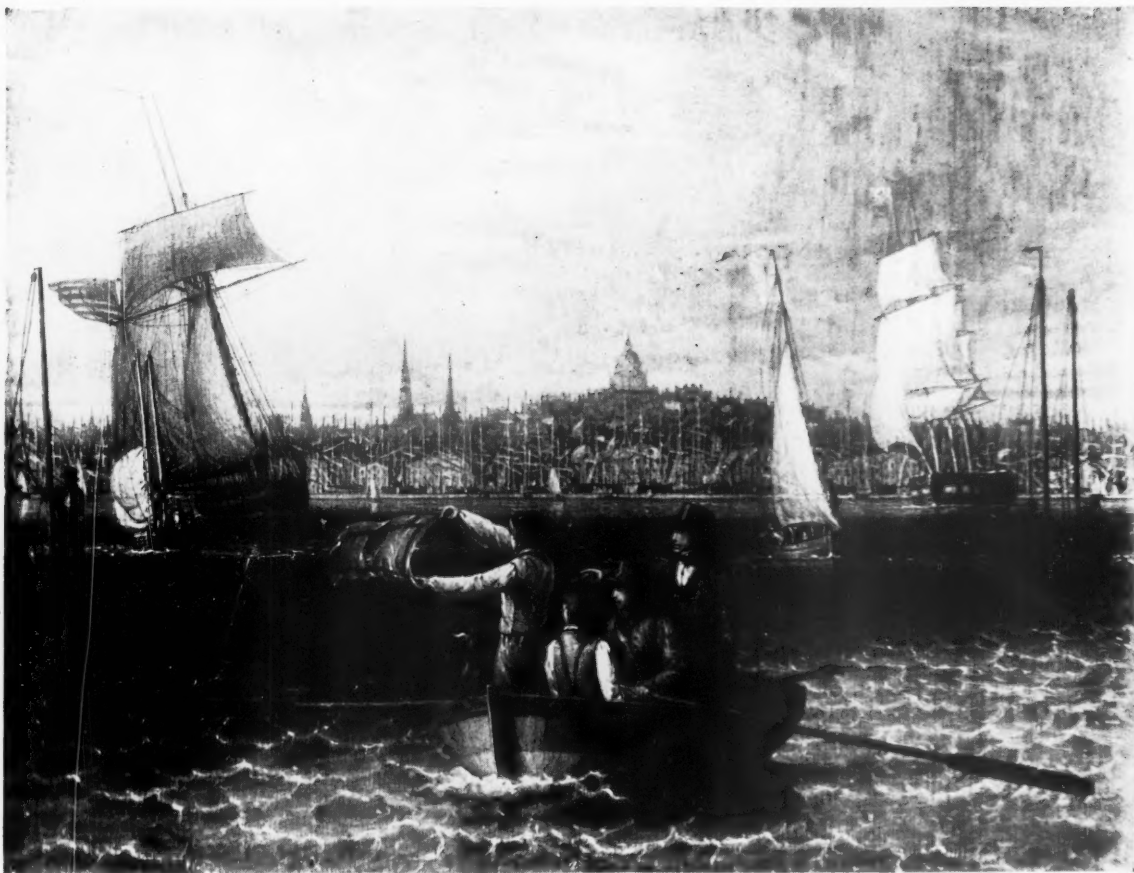
"Salmon was a very eccentric man, and lived for years in a little hut on one of the wharves in Boston, studying the subject he most loved. Very many of his views are of familiar localities near Boston although there are English scenes from his pencil."

If Tuckerman had had this particular picture before him when he was writing the above he could not have stated the truth more accurately, except that the wooden panel is perfectly flat, without a crack in it and the paint is in fine condition. The sky is very beautiful and the whole picture is full of interest. The panel is twelve by sixteen inches. It is signed on the front "R S 1839" and on the back "No. 993 Painted by R. Salmon, 1839."

Ruel P. Tolan



RICHARD PARKES BONINGTON (?): LANDSCAPE
Collection of Mr. Ruel Pardee Tolman, Washington, D. C.



ROBERT W. SALMON: BOSTON CITY AND HARBOR, 1839
Collection of Mr. Ruel Pardee Tolman, Washington, D. C.

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JOHN MARIN: AMERICAN LANDSCAPE
Property of Mr. Alfred Stieglitz, New York



JOHN MARIN: DISTANT VIEW OF MOUNT DESERT

A PAINTING BY AN UNKNOWN ENGLISH ARTIST

THERE is, in the collection of Ruel Pardee Tolman, Esq., of Washington, D. C., a very fine oblong picture of a coast scene (Page 82). It is a painting on canvas $12\frac{3}{4}" \times 25\frac{3}{4}"$. Bought at a local auction house at the same time as a painting by C. Villegas, nothing is known of the painter of the picture reproduced herewith.

To the present writer, the picture bears every evidence of being a first-rate painting by Richard Parkes Bonington (1801-1828). It is true, the sheep in the foreground and the figures show a strong resemblance to the works of David Cox (1783-1859), and for convenience of comparison the reader may turn to the two pictures reproduced on page DC 5 of "Masters of English Landscape Painting" edited by Charles Holme.

The unusual shape of the canvas, almost extended to panoramic dimensions, was frequently used by Peter DeWint (1784-1849), as well as by Cox and Bonington.

But whereas the foreground and the figures might easily have been painted either by Cox or DeWint, the simpler painting of the sea and sky and the distant cliffs seems to indicate a painter of the type of Bonington. The clarity of the color also seems to add to this supposition. It is to be hoped that the reproduction of this picture will help to identify the painter, besides giving the readers of ART IN AMERICA the opportunity of judging of its beauties.

Ruel Pardee Tolman

JOHN MARIN'S WATER COLORS

AS WINSLOW HOMER'S painting is full of the force of the sea, so Marin's water colors have in them the strength of the mountains. We can feel the volcanic forces and think we see the rounded mounds left by the glacial period. Homer's oceans have this resistless, gigantic force. They give us that respect for the sea possessed by fisherfolk, a people who alone know its power. So in the cold green-blue pine trees of Maine this wild natural force

has been felt by Marin. His woods are almost primitive in their power. They command our respect not our love, and we feel our very presence an intrusion. The colors, clear and splendid are undimmed and unspoilt by the hand of man. The pine trees are alone with their lakes and stand guard over their waters against the great north wind.

But man came to this undiscovered land and he caught the power of nature. He ploughed the fields with strength and he built his cities with might. He built with such vigor that unlike most cities of the earth they went far up into the air. Marin has tried to show us this great force of America, the mighty industry of the land as it swirls like an angry torrent. In some of his pictures of New York, however, he has lost his footing on the visible and in his effort to give the feeling of American power is himself caught by the torrent and whirled until his painting is somewhat distorted and weakened by its too great distance from reality. Here it is pitiful, for it gives us the strong hand, the powerful stroke that we are used to, but with the coordinating force behind it gone.

The roadway to the big and strong lies ever through the simple and it is to a great extent due to Marin's love for the simple spot of color that he can put into his work this great strength. He does not use any more colors than he has to, so there are just a few big contrasts in each picture. This relation between the color spots is the foundation stone of painting and it is the fact that it is sometimes lost in the process of finishing that makes us so often prefer a start. Marin depends implicitly on this relationship and he leaves these spots in almost a primitive state, unsoftened and unmodified. This gives his work a big simple integrity.

This use of color also makes possible a most interesting phase of his painting, it is what are called his color harmonies. They are really very carefully selected color notes, suggestive, brief and very far from imitative art. One such picture gives us the feeling of the forest and the fall leaves with here and there among them the wonderful little red berries. The sensation of the forest is in it and all the life of the woods although there are only a few spots of color. Other of these harmonies have a Chinese aspect about them which is especially charming. This suggestive work is the extreme to which Marin has gone in his journey away from the realistic painting and etching of his earlier years. Here at last he has let himself go entirely, he has fairly danced on his color, simple and clear and brilliant and

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GEORGE FULLER: FEDALMA
Collection of Mr. George S. Palmer, New York

he has successfully broken those chains to reality and told his story only through plant forms and color.

Marin, although an American, has spent much of his time in Paris where in 1908 he was elected a member of the Salon for the excellence of his exhibit of water colors, pastels and etchings. Since leaving France he has worked a great deal in mountainous country such as the Austrian Tyrol, the Adirondacks and Maine. When rendering the evanescent aspects of light and weather the splendor of his color is almost crystalline in its brilliance. Simplicity adds to its power and the color strength of his paintings fill a room. Water color is the least erasable of all mediums and therefore should be used by the most daring painters. These colors in all their transparency are nearer to the spectrum, less substantial and more ethereal than oils. It is the appropriate medium in which to render the iridescent mists of mountains. In Marin's landscapes the light plays about the hills, the whole is covered with air and the scene is almost miragelike in its transparency.

Margery Gustav Peterson

GEORGE FULLER'S FEDALMA

THE last important figure picture George Fuller painted is the Fedalma now in the collection of Mr. George S. Palmer. Begun sometime in 1883 it was not finished until the early part of the following year, just before the artist's death. So far as I know it is unpublished and has not been mentioned by any of those who have written about Fuller's work. In the "Memorial" volume published by his friends in 1886 it appears only in the chronological list of his productions, at the end of the book. Originally the property of Mr. Charles E. Lauriat, the Boston publisher, it was at one time owned for a considerable period abroad. Like the rest of the painter's more important imaginary portraits the figure is life size, three-quarter length. As a piece of painting the canvas is, I think, unquestionably the finest thing he ever did. Nowhere else is he quite so truly the master in the finish of his technic. For color calculated to enhance

the impressiveness of a truly regal personality, poise that adds a consciousness of innate nobility one must look among the works of the old masters to find its like.

The picture is a representation of the heroine of George Eliot's poetic drama, *The Spanish Gypsy*, and the artist has taken pains to picture her holding the golden necklace that there might be no question of her identity. However, his portrait is much more than an illustration and really surpasses in artistic interest the character in the play. It seems, indeed, almost a pity that the portrait was not finished without the unnecessary accessories—necklace and black lace mantilla—and allowed to stand on its own merits as a masterpiece of graphic characterization. It is an incisive portrayal in the form of a definite personality of the physical and spiritual development of a people seen at its best.

Fuller had a wonderful faculty of seemingly insinuating the light of a living, thinking soul into the eyes of the women he painted and of giving real expression to their faces. It is because of this that the faces of Nydia and the Quadroon forever haunt one with suggestions of the meaning of the tragedy of life. In the present canvas the eyes of the gypsy Princess have the lambent look of a wild bird's in captivity—as if the soul within were, in fancy, roaming with her people, free and unbound by the conventions of the strange folk with whom she has been raised from a child. It is the yearning of a heart for its home—of a caged bird for the forest nest. Far distant, on the horizon, at the spectator's right, and of course back of the figure, burns a camp-fire—and one wonders if, perhaps, it is not some such homely detail of her early life, seen in her mind's eye, as it were, that accounts for her fixed and distant glance.

